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MURALS IN KAKALAWAR DURBAR HALL SOME NEW FINDINGS

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ABSTRACT

Kakalawar: A small village in Yadagiri district. Just 5 kms to Gurumatkal. This village is quite famous because of its Deshmukhs. After Vijaya nagara, small statesmen and the ruling class began to rule the country. He lived a glorious life like a king. They have built grand houses and mansions similar to palaces. Presently Kakalawar also has such a magnificent house, which remains a cultural trace of the Deshmukhs. Locals refer to this house as Doddamane, Palace, Ghade, Raja mahal, Raja durbar; Thus called by different names.

KEYWORDS: Local Leadership, Patronage for Artists, A Regionally Powerful State, Importance in Economic, Social, Visual Arts During His Reign

INTRODUCTION

Raja Lakshmanappa was the progenitor of the Deshmukh dynasty. It is said that this family and the kingdom became quite famous because of his son Mallabhupalreddy. Kakalawar continued as a separate state even during the rule of the Nizam of Hyderabad. History tells us that it has been facing minor conflicts as well.

Gurumatkal, Mitha Thipadampally, Keshwara, Narayanpur, Chandraki, Putapak, Najarapura, Burugapalli, Itakal, Yanagundi, Kishtapur, Telangana region Alovanagar, Damaragidda, Gundepalli, Kanakurti, Maddur, Gadimankanalli, Lavakurti, Nagarapalli, Padampally, Barepally, Reddipally. It is said that hundreds of villages including Kakalawar Deshmukhs belonged to the administrative jurisdiction.

Although the headquarters of Deshmukhs was Kakalawar, it is said that they were ruling from Gurumatkal. The fort and other structures built by him can still be seen in Gurumatkal. Raja Mallabhupala Reddy Rani Mahadevamma is adopted by Raja Virupakshappa of Marached Sansthan near Raichur as the couple is childless. This dynasty traces its history from Raja Virupaksappa.

The house (palace) at Kakalawar is spread over an area of about four acres. There is a wide arched structure facing south for the interior entrance of the house. If you go ahead from here, there is a two-storied Nagarkhani building on the right side facing west. The exterior of this building has embossed stucco decoration. There is another entrance to the house opposite the Nagarkhani building. As enter through this gate, there is a spacious courtyard, and in front of it is a magnificent two-storied house. On the right side of the courtyard, there is a two-storied building that has fallen down, so cattle and calves are being tied here. On the left is the Durbar Hall.

The design of the house begins with a seven-columned pediment built five feet deep. Small stucco work is done in each column and yellow, green, red, blue colors are used. The pillar-pedestries attached to the columns also have a multi-coloured coating made long ago. The house is accessible from the doorway in the middle column. As enter this gate, there is a high world on both sides. Eighty paces ahead there is another gate. A square courtyard greets us from this arched stuccoed doorway (on either side of which there are steps leading to the upper floor of the house). Adjacent to the courtyard is an open corridor with pillar-pedestries on a high wall. There are about 12 rooms including kitchen, god room, bedroom, storage room adjacent to the hall. A few years ago, the pillar-pedestries in the open corridor were removed and converted into a concrete building. At present the upper floor of the house is in dilapidated condition.

The focal point of the house is the Durbar Hall. Measuring 30 feet wide by 40 feet long, the Durbar Hall is two-storied and consists of open arched structures. There are small rooms in either corner and two more rooms above these. On the wall of one of the rooms is inscribed the coat of arms of the kingdom of Kakalawar and portraits of Raja Lakshmanappa. It is possible that these paintings were done by amateur artists around the 1970s.

In the early 1970s, the marriage ceremony of Raja Lakshmanappa Deshmukh III was held in the premises of this house, and Lakshmanappa says that during this time the wall, covering and pillars of the Durbar Hall were decorated with different colors. In fact, some records show that paintings were done on the walls of the Durbar Hall (Rajdarbar) of this house a century ago. While visiting this house on February 12, 2014, I contacted Raja Lakshmanappa the third and got the information about the house. At this time, he opened the cupboards in the hall of his house and took out the account books kept inside Most

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of these accounts contain accounting details of deshmukhs. In some places the daily routine information of this house is also available. While most of the records are in Urdu, some records are written in Kannada and Kannada Modi script.

In one of the records the names of Marached Sansthanikas, Deshamukas of Ravalappalli, Chinnakaras of Yadagiri, Konappas, Maligowdas of Abbey Tumkur appear. In another record, the names of Marached statesmen and Khajana Gowdas of Raichur appear. According to this record it seems that there was a close relationship between Marached princes and Khajan Gowdas. It is said that as per Khajan Gowda's insistence, Marached princes painted the picture in the Durbar Hall of their house and also helped to paint the picture in Kakalawar and invited artists from Hyderabad to paint the picture. Chittari's name is used in the diary, and details of the financial details given to him per week (perhaps a salary) and the facilities provided to his family (arranged a house for him to stay in Thipadampally and ordered him to stay there till he finished his work) are mentioned in detail in these documents.

If we look at all this information, it becomes clear that Khajana Gowda has a role in the creation of paintings in Kakalawar Palace.

There have been articles published in news papers supplimentry about Kakalawar House[1] in the past. I have also published two articles[2] about this house and about Raja Lakshmanappa's portrait and royal coat of arms in the house[3]. Apart from these writings, these two paintings have been occasionally recorded in studies on the art, culture of the Kalyana Karnataka region. But now I am talking about the art works are still unrecorded works of art.

As mentioned above, the portrait of Raja Lakshmanappa and the royal emblem of the state are painted by amateur artists. These works done only five or six decades ago. But the paintings I am talking about were painted before this.

Raja Virupakshappa's eldest son, who came as an adopted son to the Kakalawar family of Marached Sansthana, has stood shoulder to shoulder in the work of Kakalawar Sansthana for the first few years. On one such occasion, he invited some artists with the cooperation of Khajan Gowda of Raichur and helped them decorate the Kakalawar Raj Mahal or Durbar Hall (1930s). Four decades later, the marriage of Raja Lakshmanappa the third also took place in this palace. At this time also, while decorating the Rajmahal, repainting of the Durbar Hall is done. For this reason, two types of art works are seen in this hall.

Raja Lakshmanappa was ill when I visited Kakalawar. I didn't want to trouble him by talking to him further. After a while, Lakshmanappa himself decorated the royal palace on his wedding days and remembered both the rise and fall of the kingdom[4].

According to Lakshmanappa himself, the Durbar Hall here has been not utilised for the past decade. After collapsing the cattle shed, the cows and calves are tied in the lower floor of the Durbar Hall. He showed an old photo album, saying that the rooms where our seniors used to gather, the mandapa of the Durbar Hall, the wall and roof had fallen down during the rainy season. As noted in a couple of photographs, the walls of the Durbar Hall have painted from a long time ago. A greenish monochromatic coating was also seen on these swatches. Here one A is also clear. figures were done on the walls of the Durbar Hall long ago. Decades later monochromatic coatings and linear designs were done on the same painted walls. This made me more curious.

Description of Paintings: As one goes inside the collapsed Durbar Hall and observes the digested walls, one can see paintings on the lining wall. I was not so happy when I clicked these paintings on my camera after cleaning the dust from the walls with the help of house maids. Six or seven figures can still be seen in an opening on the wall. On one side of the door there is a scroll design, on the other side there is a miniature painting of a waitress in a deep green color saree, red blouse. Around the arched structures next to it are flower-pots with a blue vine design painted in blue, red and green hues. A veenadhari is depicted next to it. In the broad enclosure at the bottom of these motifs there is a flowerpot design with two peacocks in three separate strips, a scene of monkeys eating the mango fruit on tree. The structure in the other list is unclear. There is a lot of similarity between the present figures and the figures in the house of Raichur Khajan Gowda.

It is no exaggeration to say that Khajan Gowda's house is a model for the mural painting processes of the 18th-19th century in Kalyan Karnataka region. Murals in the Hanuman Mandir in Raichur-Somwar Pete, Murals in Lingeri Konappa's house in Yadgiri, Murals in the house of Peth Shirur Lali's house. Thus, the paintings in Khajan Gowda's house gave impetus to the creation of murals in many houses and palaces in this area. A fusion of many art styles of the mural tradition[5] can be seen in the Khajanagowda house.

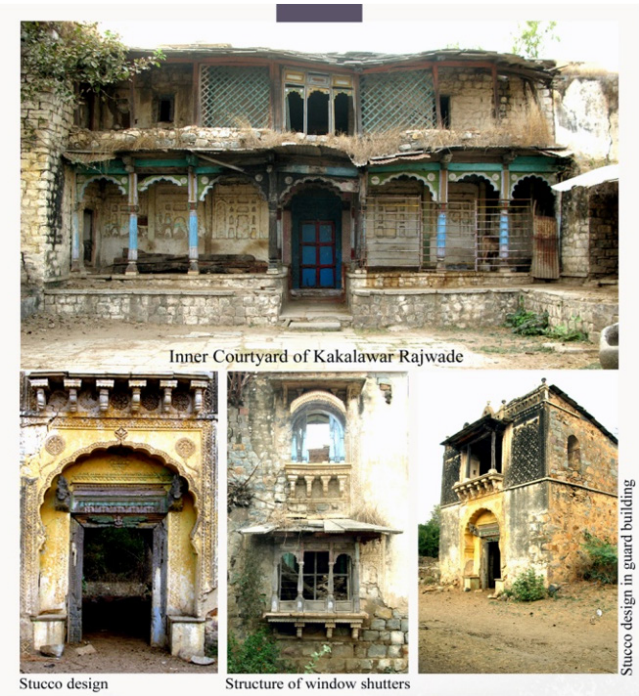
The murals in the present Kakalawar Durbar hall are no exception. The method and process of painting is disciplined. Although mud is mainly used for the construction of the building, it is smoothed with mortar for the painting on the walls. These paintings are done by skilled and disciplined artists.

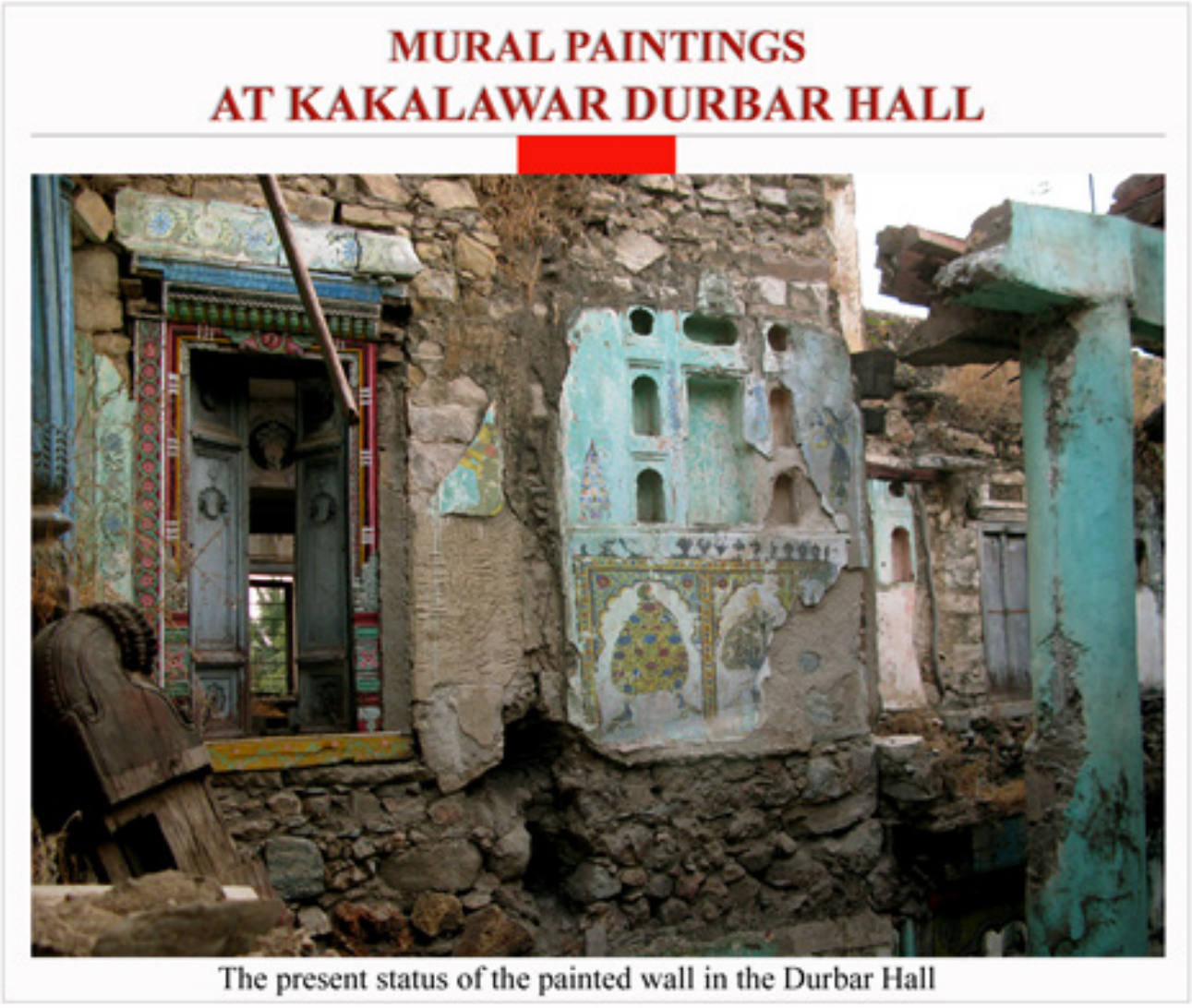
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3. Murals of Raichur Hanuman Mandir: 12.07.2011: Samyukta Karnataka news paper 'Kalyana Karnataka' Special Supplement.
4. A room on the upper floor of the Durbar Hall was used by Raja Lakshmanappa for relaxation. So, on the walls of this room, the royal emblem of the state and the portrait of Lakshmanappa are painted along with many types of paintings. It is said that Deshmukhs used to sit in the unique carved wooden mandapam on the upper floor of the Durbar Hall and give darshan to those

who came to trust them and take judicial decisions. The walls of the durbar hall have small niches, surrounded by embossed stucco structures. This stucco is designed in different colors to suit the structure. The durbar hall has a total of twelve columns of twenty feet height and these columns are also decorated with unique carvings and colors. At present this building complex has fallen down and the delicate carvings and paintings have been ruined. For the protection of the royal palace, six hoods were built with a high earthen outer wall. All these are reminiscent of the Kakalawar Deshmukhs' style of governance.

5. The murals in the Raichur Khajanagowda house have a confluence of southern art styles, including Rajasthani and Pahadi. Khajan Gowda also invited artists of Nirmal Industries to his house. Having a special interest in Indian arts. Those artists have done not only paintings but also engraving as desired by Gowda. During the nizam's time started an art center in the Khairatabad area of Hyderabad under the name of 'Nirmal Industries'. Some of the artist families who had sheltered in the domestic states found a home in Nirmal Industries. These artists are from different parts of India, naturally, different style of India have come together in Nirmal Industries. One day while talking to Garudadri Ramavataram, he said this while giving me a lot of inrofmation about Nirmal industry.





The present status of the painted wall in the Durbar Hall

MURAL PAINTINGS
AT KAKALAWAR DURBAR HALL



Present status of Durbar Hall



Royal emblem and
portrait of Raja lakshmanappa Deshmukh



A coloured balcony in the Durbar Hall



Painted designs on the Wall

Various scenes in the fallen Durbar Hall

